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**Musical Journal**

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# The Nonconformist Musical Journal.

**A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.**

## CONTENTS.

	PAGE
PASSING NOTES ... ..	68
COVENTRY FREE CHURCH CHORAL UNION ... ..	69
MUSIC AT FINSBURY PARK CONGREGATIONAL CHURCH ... ..	70
MONMOUTHSHIRE CONGREGATIONAL CHORAL FESTIVAL ... ..	71
HINTS ON VOICE AND CHOIR TRAINING ... ..	72
NOTES AND ECHOES FROM THE NORTH OF ENGLAND... ..	73
LONDON SUNDAY SCHOOL CHOIR ... ..	74
SUNDAY SCHOOL CHOIR COMPETITION ... ..	75
FROME AND DISTRICT FREE CHURCH CHORAL UNION ... ..	75
MAZE POND CHAPEL AND ITS MUSIC ... ..	76
ECHOES FROM THE CHURCHES ... ..	77
LONDON FREE METHODIST MUSICAL UNION ... ..	80
NEW MUSIC... ..	80
STACCATO NOTES ... ..	80
TO CORRESPONDENTS ... ..	80

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**R**EHEARSALS for the Nonconformist Choir Union Festival at the Crystal Palace on June 30th will be conducted by Mr. Minshall at the following places during May and June, the exact dates in some cases not being yet fixed:—Frome, Birmingham, Ealing, Dalston, Sandy, Rushden, Plumstead, Walworth, Sevenoaks, Hythe, Dover, Oswestry, Glossop, Stockport, Oldham, Manchester, Coventry, Walsall, Derby, Nottingham, Folkestone, Northampton, Bloomsbury.

\*\*\*\*\*

We are glad to observe that papers are read after the necessary business is finished at the Council meetings of the Manchester Nonconformist Choir Union. Mr. Humphreys, the conductor, gave a useful paper concerning "Choir Training," and at the last meeting Mr. Bengel Ingham, A.R.C.O., the organist of the Union, read a paper on "The Free Church Organist and his Work." Much good will, no doubt, result from this feature of the Union work.

\*\*\*\*\*

Much regret is expressed in many quarters at the decision of the Crystal Palace directors to dismiss their orchestral band. The daily concerts given by this excellent band have been greatly appreciated by those attending them. Unhappily the attendance has been so poor (it is said that, on an average, not more than 200 persons were present), and the expense of maintaining the band so great (£7,000 per annum), that from a business point of view there was no alternative. The result will affect the choral bodies holding festivals at the Palace, for most of them have usually had the assistance of the orchestra. The

various bands belonging respectively to the Nonconformist Choir Union, the London Sunday-School Choir, the Tonic Sol Fa Association, and others will have to be reinforced to maintain the standard of former years. We have no doubt, however, that Messrs. T. R. Croger, D. M. Davis, and the other orchestral conductors will be fully equal to the emergency. This will stimulate the interest in orchestral music, and make the various amateur bands more efficient.

\*\*\*\*\*

We hope every Free Church organist reads "Precentor's" "Gossip on Church Music," which appears monthly in the *Christian World*. His remarks are always interesting and useful, and frequently contain very excellent advice. In his April instalment he states that he was recently much discouraged by an evening service at a well-known Congregational church in the Midlands. Some of the singers were late, and all of them were talking up to the time the minister entered. The organist played heavily; his pedalling was ragged, and he irritated "Precentor's" ear by constantly putting in sevenths to common chords. Fancy the effect of a seventh in the sustained dominant chord at the last repetition of the words, "Crown Him," in "Miles's Lane"! He also attempted to add passing notes, and make a sort of counterpoint of the second species on the pedals, often with lamentable effect, getting into dissonance with the vocal bass. We hope there are not many similar choirs and organists. To prevent late arrivals, and to increase the reverence of the choir, it is an admirable plan for the members to enter *together* from the choir vestry as the minister proceeds to the pulpit. The singers having taken their seats, no one arriving late should be allowed to enter the choir gallery.



## Passing Notes.



LAST month we were speaking of Handel and the approaching festival at the Crystal Palace. In a newly-published book, a memoir of Mrs. Delany, who flourished, as the saying is, from 1700 to 1788, I have found some rather interesting references to the great composer. Mrs. Delany was a *persona grata* in her day, and when she was in London she met everybody worth meeting. When she was a child of ten Handel came one day and "performed wonders" on a little spinet of her own. Not in the least abashed, she calmly took Handel's seat when he had done, and "played the best lesson I had then learnt." Later on, as a married lady, she gave "a little musical entertainment" to Handel and certain other notables, when the composer was "in the best humour in the world, and played lessons and accompanied Strada and all the ladies that sung from seven o'clock until eleven." This was very gracious of Mr. Handel, but considering that the lady had treated him to "chocolate, mulled white wine, biscuits," and other good cheer, he could hardly be otherwise than in the best of humour. The opera played a great part in Mrs. Delany's life, and in this department Handel was her peculiar idol. She quite lost her temper when the people began to leave him and flock to the *Beggars' Opera*. "I am certain," she said, "except some few, the English have no real taste for music, for if they had, they could not neglect an entertainment so perfect in its kind for a parcel of ballad-singers." When the composer died in 1759 she remarked sadly that she would be "less able to hear any music" than she used to be. Mrs. Delany's brother, Bernard Granville, was also on terms of intimate friendship with Handel, who, at his death, left him a couple of pictures. Mrs. Delany herself speaks in one of her letters of having made "a drama for an oratorio out of Milton's 'Paradise Lost' to give Mr. Handel to compose to," but although she "hoped to prevail with Handel to set it," she never succeeded in getting her name connected with his in that way. Probably he thought it a trifle impertinent of the lady to offer him a libretto at all.

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In May, 1784, began the first series of performances in commemoration of Handel, held in Westminster Abbey, and Mrs. Delany was able to be present at four of the concerts. Unfortunately she gives no details of the performances. It would certainly have been interesting to hear what a personal friend of the composer had to say about the commemoration, especially as Mrs. Delany had been present at most of the oratorio performances directed by the composer himself. In her correspondence of the year 1750 there is rather a noteworthy reference to the "Messiah," a rehearsal and performance of which she is hoping to hear on November 24th. She says: "A new, and therefore

favourite performer, Morella, is to play the first fiddle and conduct the whole. I am afraid his French taste will prevail; I shall not be able to endure his froth and nonsense in that sublime and awful piece of music. What makes me fear this will be the case is that in the closing of the eighth Concerto of Corelli, instead of playing it clear and distinct, he filled it up with frippery and graces that quite destroyed the effect of the sweet notes and solemn pauses that conclude it." This fear proved to be unfounded, for in a letter to her brother a few weeks later, Mrs. Delany says: "I was at the rehearsal and performance of the 'Messiah,' and though voices and hands were wanting to do it justice, it was very tolerably performed, and gave me great pleasure—'tis heavenly. Morella conducted it, and I expected would have spoiled it, but I was agreeably surprised to find the contrary: he came out with great applause. I thought it would be impossible for his wild fancy and fingers to have kept within bounds; but Handel's music inspired and awed him." The reference is interesting as showing the power which the leading violin—really the conductor—had in those days to make or mar a performance. But who was this Morella who so roused Mrs. Delany's anticipatory fears? I do not find his name in any of the musical dictionaries.

\*\*\*

Recent events have given "Rule, Britannia," a new lease of life. Wagner said that the whole character of the British nation is expressed in the opening strain of the tune, and certainly the British nation seems at present to find a lively satisfaction in shouting itself hoarse while proclaiming that Britannia rules the waves, that Britons "never, never, never shall be slaves," and giving utterance to all the other fine sentiments which make the bosoms of the *bourgeois* Britons swell with patriotic pride. These are very interesting facts which Mr. F. G. Edwards has given us in the *Musical Times* about the early history of "Rule, Britannia." But I wish Mr. Edwards had said something about the words, and not confined himself so exclusively to the music. The history, or at any rate the authorship, of the words is still involved in obscurity. Not that I have any hope of seeing the authorship definitely settled. "Rule, Britannia" appeared first in the masque of "Alfred," written conjointly by David Mallet and James Thomson, the poet of "The Seasons," in 1740. Neither of the writers thought it worth while to indicate his individual share in the masque; and it is from this circumstance that all the difficulty has arisen in regard to the authorship of the ode. Thomson died without saying a word about it; and Mallet, by certain actions which it is not necessary to specify here, evidently wished the public to infer that he was the author of the famous song. But he did not specifically claim it; and although his biographer, Dr. Dinsdale, very naturally seeks to associate his name with the authorship, the balance

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of expert opinion is in favour of Thomson. Mallet was a man of low character, a venal hack-scribbler of the time, and his unsupported testimony in favour of himself is not to be trusted. Still, when two men have a finger in the same pie, it is very difficult to assign to each his particular plums; and although, like the late Mr. William Chappell, Major G. A. Crawford, and others, I favour the Thomson authorship of "Rule, Britannia," I am not going to say that there is absolutely no chance for David Mallet.

\* \* \*

The Irish Presbyterians—or, at any rate, a section of them—are, I see, dissatisfied with the new "Church Hymnary," which was prepared as a joint hymnal for them and the Scottish Presbyterians. I always thought it a mistake to seek to include the Irish Presbyterians at all in the arrangement about a joint hymnal. They are the most bigoted, behind-the-age of all Presbyterians; opposed to reforms and so-called innovations of every kind; prating eternally about "the practice of the Reformers," about "use and wont," and all the other absurdities by which fossil ecclesiastics hinder the cause of true religion and progress. I remember how annoyed I was to find when the "Church Hymnary" was published that the refrain of Milman's famous hymn, "When our heads are bowed with woe," had been made to read, "Jesus, Man of Sorrows, hear," instead of as in the original, "Jesu, Son of Mary,

hear." I criticised the change rather sharply in an Edinburgh newspaper, and was answered by a member of the Hymnal Committee to the effect that the inexcusable piece of tinkering was a concession to the Irish Presbyterians! The Irish Presbyterians, you see, objected to the fact of Our Lord's humanity being emphasised! And so Milman must be sacrificed to please the Irish Presbyterians! If I had been a member of the Hymnal Committee I should have allowed the Irish Presbyterians to go to Purgatory—or farther still—before I would have had a fine hymn spoiled. But the Irish Presbyterians are not pleased, after all. It seems they were not conceded enough. From a pamphlet which is being scattered broadcast over the country, I learn that "the new Hymnary has the seeds of Ritualism and Popery more plentifully scattered through it than the Prayer-Book of the Church of England." This is really too much for one's temper. What on earth does it matter whether one is Romanist, Ritualist, or Presbyterian? Religion is not a matter of sectarianism: it is a matter of the heart, and the heart is never heretical. In praise, all difference of denomination and creed is entirely lost sight of; or, if it isn't—well, those who insist upon the difference are, to speak it plainly, not fit for heaven, where, surely, all creeds will be represented. The Irish Presbyterians had better go back to the doggerel of the metrical psalms. J. CUTHBERT HADDEN.

### Coventry Free Church Choral Union.

AN excellent performance of Hofmann's "Melusina" was given in the Corn Exchange, on March 20th, under the capable direction of Mr. Charles Matthews. The principals were Miss Maggie Jacques, Miss Annie Smart, Mr. John Sandbrook (baritone), and Mr. William Evans (bass).

The first part of the programme was miscellaneous. After an admirable performance of Mendelssohn's overture, "The Wedding of Camacho," Mr. William Bennett essayed Schubert's "The Wanderer" with much success, considering that he was evidently suffering from a severe cold. Miss Maggie Jacques gave the great air, "Roberto, tu che adoro," from Meyerbeer's well-known opera, also with a considerable degree of success. The vocal honours of the first part fell, however, to Mr. John Sandbrook and Miss Annie Smart. Mr. Sandbrook, who was in excellent voice, sang, "Ho, Jolly Jenkin," accompanied by the orchestra, with irresistible spirit, and the effect was enhanced by the male voices of the chorus, who took up the refrain and sang it as if they liked it. This was followed by a new song by a local composer, Mr. F. Rollason, "When Winds are Raging," with orchestral accompaniment. The composer was fortunate in having Miss Annie Smart for his interpreter, whose beautiful voice and devotional style have seldom been displayed to greater advantage. Some part-songs, sung with perfect taste by the choir, and the Andante from Schubert's Symphony, No. 7, in C,

again admirably played by the band, completed the first part of the programme. Mr. Aubrey Edwards played the accompaniments to "The Wanderer" and to "Robert" in a very able manner.

The second part was taken up with Heinrich Hofmann's "Fair Melusina." The chorus did their work exceedingly well, entering into the spirit of the work, and taking up the leads after the interludes with confidence. The tone was a little thin (especially was this noticeable when the altos sang alone); but the *ensemble* was good. When one compares the chorus of a few years ago with this present, the improvement is very marked, and the credit for this is, of course, entirely due to Mr. C. Matthews, the conductor. The largest share of the solo work fell to Miss Maggie Jacques ("Melusina"), who was not only thoroughly reliable, but sang the music with much vocal charm, and entire freedom from exaggeration. The air, "O, could I with a word express," was beautiful, but the love duet with "Raymond" was, perhaps, the gem of the evening. The parts of "Clotilda" and "Sintram" were less important than the other two, but they were taken in an entirely satisfactory manner by Miss Annie Smart and Mr. William Bennett respectively, the duet at the beginning of the second part being especially enjoyable. Mr. C. Matthews, as conductor, has enhanced his reputation considerably during the present season, but no little credit for the success of the concerts is due to the hon. sec., Mr. H. Dowse.

## Music at Finsbury Park Congregational Church.



VISIT to Finsbury Park is an inspiration! Life, full and abundant, is evident on every side. Fresh flowers adorn pulpit and rostrum, fresh young faces greet a visitor on all hands, the arrangements for lighting and heating the structure (in itself handsome and exceedingly comfortable) are of the latest type, and a hearty welcome awaits one on crossing the threshold. Entering the church a complete stranger, our representative was courteously ushered into (of all unlikely places) the minister's pew. If the occupants thereof, who met his needs in the way of books, were of the minister's family, there is no need to seek far for an example of the homely spirit of welcome which evidently permeates the whole of the people. The pastor, Rev. Llewellyn H. Parsons, is popular alike in the pulpit and in the homes of his people—due notice being given in the "announcements" of the localities intended to be reached during the ensuing week. Upon the present occasion the pastor was absent, and a further disappointment to the congregation was furnished by the non-appearance through illness of Mr. George Clarke, the celebrated Missioner, who was to have officiated. As an outcome of special "missions" held from time to time by Mr. Clarke need has arisen for a Mission Hall (since opened by the Earl of Northampton, and costing £6,000), and special offerings were taken in aid of the project. It was fitting that the evangelist should have opportunity of pleading for ample support in starting the new project, but the best-laid schemes of men miscarry, and doctors' orders have to be obeyed. A very excellent substitute (obtained at short notice) was provided in Rev. Dr. Steele, of Colorado, an unconventional but eloquent preacher from "across the water." Several points in the conduct of the service were fresh and not unwelcome. Fitting introduction was furnished to the Scripture reading which tended to elucidate and illumine the psalm chosen. There was no formal announcement at the end of the "lesson," and the Book was left open. The New Testament portions selected were the records of the visit of Nicodemus and the conversation with "the woman at the well." The

preacher had several interesting parallels to note between life in Palestine then and that which exists at the present day, furnishing evidence of a well-stored mind and, in the best sense, an "up-to-date" attitude to Bible questions and incidents.

Of course no one in the present happy condition of amicable feeling between our cousins and ourselves would expect any other than a thoroughly British presentation of our national needs at this juncture. The deplorable war was admirably touched, our aged Queen was remembered for strength and grace, the Prince of Wales was to receive all needed wisdom, and on "the remainder of the family" Divine blessing was implored—this

latter quite an unusual manner in petitions for our rulers.

Appropriate to the occasion, the subject which received "our short consideration" treated of the essentially spiritual nature of man, its needs, development, and destiny. The speaker earnestly hoped in a very eloquent and extremely interesting discourse that the work to be carried on in the new building would result in the spiritual development of the neighbourhood, and that many would, within its walls, find their true spirit of power with God.

The service was throughout bright and interesting, and it was concluded in good time. A very special feature was the large congregation. The church is seated to accommodate 1,200, and

there must have been fully 1,000 persons present. As might be expected from a congregation who came in crowds and came in time (there was marvellously few late arrivals), hearty singing was the order of the day. The opening hymn, "Onward, Christian Soldiers," was vigorously rendered, and the people were admirably led by organ and choir, the marks of expression being suitably observed throughout. It was a genuine pleasure to listen during a greater part of the hymn. The chant (Psalm li.) furnished an excellent opportunity for devotional utterance, and full advantage was taken of it. The "pointing" was executed with remarkable clearness and precision—the congregation being to a very high degree proficient in this helpful and stimulating portion of divine worship. The chant was taken at a nice pace; it was easier to



MR. EMERSON.



sing the words correctly as regards time than to have any inclination to hurry them over, and the whole rendering was very choice, and, as far as the personal experience of the writer goes, exceptional.

A "children's portion" is usually a feature in the service, consisting of a hymn and address. Dr. Steele, however, omitted the address, and the young people had to be content with a hymn. Paxton Hood's "I love to think, though I am young," was the chosen piece, and the beauty of the words was enjoyed by the whole congregation. It occurred to the writer that the children (upstairs and downstairs too) might well have been invited to sing one or more verses alone. This gives a little trouble perhaps to the musical superintendent of the Sunday-school in nominating and rehearsing suitable hymns, but the results are certainly encouraging, and the definite work accomplished by the young folks gives them an interest in the service they otherwise do not possess, and, moreover, tends to familiarise them with singing in the church—the tendency being, in some cases at least, to retain that interest, and when of sufficient age and experience to take their places in the choir seats.

Choir matters are in the capable hands of Mr. Emerson, who has been in charge of choir and organ for the last five years. Mr. Emerson speaks with enthusiasm of the support freely given by the members, and has grateful recollection of the services of a large body of occasional assistants from the congregation. The choir proper numbers about thirty-five—a total easily doubled on special occasions. Excellent and highly praised performances of "Elijah," "St. Paul," "Hymn of Praise," "The Creation," and other oratorios have been given from time to time, and there is always "something in view." This is found to contribute largely to the

efficiency of the choir, and where, two or three years ago, there was a tendency to hesitate, there is now present a healthy spirit of confidence which carries matters through satisfactorily. In addition to the regular Sunday work, the choir have found time and opportunity to visit various "social" centres, such as Mansfield House and Browning Hall, taking to the audiences there gathered gifts of song which have always been received with every token of gratified approval.

The finances of the choir are furnished by a "Choir Sunday" collection—the last occasion being marked by a contribution of £16. Any amount left over after the needs of the choir have been met are passed into the Organ Fund—now standing at about £40. The organ is a fine instrument by Brindley and Foster, but it sadly needs enlargement. The handsome front conceals the lack of needed additions, many stops still remaining "blank."

Mr. Emerson is to be highly congratulated on his splendid choir, and the standard of musical excellence to which they have attained. The relations existing between the pastor and his helpers are of the heartiest, and deserve recognition. A few weeks since "St. Paul" formed the subject of mutual discourse and music by minister and choir. The effort (which was noted in our columns at the time) was somewhat unique, and its hearty reception by a large congregation should furnish a sufficient inducement for repetition and imitation elsewhere.

It should be mentioned that the choir is wholly voluntary, and amateur in the best sense of the word, proof of which may be found in the high percentage of attendance and great enthusiasm of the members.

### Monmouthshire Congregational Choral Festival.

THE annual meetings of the above Union were held in Newport on Thursday, March 29th, under the presidency of the Rev. J. Hale Stephens, of Chepstow. There was a large number of delegates present from different parts of the county, the attendance, in fact, being quite a record.

A new departure was made this year in the holding of a United Choir Festival, which took place in Victoria Road Church, at 6.30 p.m. The choirs, which filled the gallery of the spacious edifice, numbered about 500 voices, and were under the conductorship of Mr. H. F. Nicholls, A.R.C.O., organist of Victoria Road Church. Mr. W. Thomas (Chepstow) and Mr. C. A. Miles (Newport) shared the duties of organist, while solos were rendered by Miss H. Woodgate and Mr. W. F. Rees. The Rev. J. L. Jones (Aberschwan) ably carried out the secretarial work, and did much to make the festival a success.

A special selection of music had been chosen and printed for the occasion. The tunes sung included "Lux Eoi" (Sullivan), "Holy War" (Booth), "Rest" (Maker), "Horbury" (Dykes), "Praise, my

soul" (Goss), and "Matson," the latter being composed by the conductor. The 103rd Psalm was sung to chants by Mornington and J. Weldon, and the anthem was Barnby's "Lift up your hearts." Considering that there was only one hour's rehearsal by the united choirs previous to the festival, the singing was remarkably good, the anthem especially receiving a very fine rendering.

Remarks were made by the conductor upon the different items sung which would prove helpful to the individual choirs, and special reference was made to certain faults which were often evident in congregational singing and how they might be removed.

The Rev. D. Williams (Blaina) gave an interesting address on Church Psalmody during the evening, and a wish was generally expressed that the festival might be made an annual event. There is every probability that this will be so. A vote of thanks was carried at the close to the new President (James Barter, Esq.), who had occupied the chair, and to all who had taken part in the carrying through of the festival, which was a distinct success.

## Hints on Voice and Choir Training.

By JOHN ADCOCK.

(Continued from page 59.)

### SELF-IMPROVEMENT.



THE rules and hints above given, if intelligently applied, will greatly assist the student in the production of good tone; but only on the condition and to the extent that he knows and feels what good tone is, and faithfully works to this ideal. Much may be done in the way of voice training, even with a large choir, by general hints and a good pattern; a teacher who knows his business will insist upon a certain standard of choral tone and will get it in some way. But individual training, so essential to choral excellence, must be left chiefly to the members themselves at home and in class; each must be his own master, taking charge of his own voice, always on the watch for faults, ready to learn of anybody and everybody, ever anxious for improvement, never satisfied. The greatest barrier to individual progress is self-sufficiency, and the greatest hindrance and nuisance in choir-training is the indifference or the self-assertiveness born of self-conceit.

### THE THREE STYLES.

Successions of notes, whether moving by degrees (say the first five notes of a scale) or by skips (say the notes of the tonic triad) can be sung in three ways. (1.) *Staccato*—all the notes in one breath, but each with a sharp clear attack and separated from the succeeding note by holding the breath for an instant. This style is employed with good result only exceptionally, but is always useful as an exercise. (2.) *Marcato*—all the notes in one breath, but each more or less emphasised by an impulse from the base of the lungs, and tapered, yet without any actual cessation of sound in passing from one note to another. The *marcato* style, though exceptional, is sometimes very effective, especially in progressions of grand chords; but as a general habit in the singing or accompaniment of a melody, this pumping, jerky style is extremely offensive to good taste, and must be carefully guarded against. (3.) *Legato*—each note as clear and distinct as if alone, but all united in a continuous, steady stream of breath, so that the force with which one note ends is the same as that with which the next begins, yet without drawling or *portamento*, except as an occasional means of expression to be spoken of later on. The *legato* style—smooth but not smudgy—is the proper style, the rule and habit of all good singers, especially in solo work. In choir-singing, its superiority over the pumping style, even in the rendering of a melodious hymn-tune, is soon recognised and appreciated. Good choral singing generally requires the judicious admixture of the three styles just named. Occasional notes may be given with a *crescendo* or with a *swell* (a *crescendo* followed by a *diminuendo*) but either of these as a habit becomes hateful.

### SCALE PRACTICE.

Ascending and descending scales and arpeggios should form part of a singer's life-long daily exercise. They should be sung on each of the vowel-sounds, in different keys; in all three styles (*staccato*, *marcato*, and *legato*); with varying force (*p. mf. f.*); at different rates of speed; and with special regard to intonation (without which everything else is useless), to quality, by means of an open throat, forward direction of the breath, and oral resonance; and to equality, by proper management of the lungs and of the registers. There is great utility in the practice of scales and scale passages, but only when pursued with intelligence and care. The chief exercise should be upon *ah* (the pure *ah*, inclining to *ur*, not *aw*) *legato*, *mezzo-forte*, and *moderato*; descending passages receiving by far the most time and attention. For extending and strengthening the voice downwards, *oo* is the best sound to use at first; then *oh*, *au*, *ah*, *ai*, *ee*. Loose, aimless practice is worse than useless; there must be a conscious purpose in all a singer does; an ideal standard towards which he is ever working. Though we can never attain it, our aim should be perfection.

In rapid passages (like the exercises in flexibility to be found in every vocal tutor, and the "runs" or "divisions" so abundant in the works of Handel) all the action must be in the throat alone; the head, chin, lips, and tongue remaining perfectly still. Runs must not be run away with, but be sung in absolutely strict time with every note as clear and distinct as upon a piano.

The familiar precept, "Take care of quality and equality, and let power and compass take care of themselves," is not likely to be harmfully misconstrued. Though power and compass are elements of every really good voice, they should never be sought at the expense of quality and equality. Practice at full power and range of voice for a short time daily is beneficial, but if overdone and long-continued it means utter ruin; he who is accustomed to bawl can do nothing else. Nor should practice be uniformly *piano*; it engenders a habit of indolence and languor, truly hateful in a singer. Medium power and medium pitch should be the rule, and then with moderate daily practice—often, rather than long—the voice will naturally develop, and in due time attain its fullest possible perfection of vigour, stature, beauty, and agility.

### HEALTH.

Voice and vocal ability entirely depend upon health of body and mind. Whatever injures bodily health or peace of mind injures the voice. Singers should get all the fresh air they can, and a moderate amount of physical exercise. They should be temperate in all

# O SING TO THE LORD A NEW SONG.

A Prize Festival Anthem.

Composed by MATTHEW KINGSTON,  
Mus. Bac., Cantab.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 3d.; Tonic Sol-fa, 2d.

Psalms xvi. 1, 2.

*Allegro vivace.*

ORGAN.

$\text{♩} = 120.$

*Gl. to 15th.*

SOPRANO.

CONTRALTO.

TENOR.

BASS.

O sing to the Lord a new song;

Sing, all the earth, to the

Sing, all the earth, to the

Sing, all the earth, to the

Sing, all the earth, to the

Lord; O sing to the Lord, O sing to the Lord, O sing to the Lord, all the

Lord; O sing to the Lord, O sing to the Lord, O sing to the Lord, all the

Lord; O sing to the Lord, O sing to the Lord, O sing to the Lord, all the

Lord; O sing to the Lord, O sing to the Lord, O sing to the Lord, all the

*Add mixtures.*



O SING TO THE LORD A NEW SONG.

earth, Sing to the Lord a new song, Shew forth His sal - va - tion from day to

earth, Sing to the Lord a new song, Shew forth His sal - va - tion from day to

earth, Sing to the Lord a new song, Shew forth His sal - va - tion from day to

earth, Sing to the Lord a new song, Shew forth His sal - va - tion from day to

*Mixtures in.*

*No ped.*

day, all the earth, sing to the Lord ;

day, all the earth, sing to the Lord ;

day, all the earth, sing to the Lord ;

day, all the earth, sing to the Lord ;

*Ped.*

Shew forth His sal - va - tion, Shew

from day to

Shew forth His sal - va - tion,

from day..... to..... day,

O SING TO THE LORD A NEW SONG.

to forth His sal - va - tion, Shew forth His sal -  
to day, from day..... to..... day; Shew forth His sal -  
to Shew forth..... His sal -  
to Shew forth His sal - va - tion, Shew forth His sal -

- va - tion from day to day. Sing a new song, all the earth,  
- va - tion from day to day. Sing a new song, all the earth,  
- va - tion from day to day. Sing a new song, all the earth,  
- va - tion from day to day. Sing a new song, all the earth,

all the earth, sing to the Lord ;  
all the earth, sing to the Lord ;  
all the earth, sing to the Lord ;  
all the earth, sing to the Lord ;

*dim.* *Sw.*

O SING TO THE LORD A NEW SONG.

*pp*

Bless His ho - ly name.....

*pp*

Bless His ho - ly name.....

*pp*

Bless His ho - ly name.....

*pp*

Bless His ho - ly name.....

*pp*

*Su. p*

*f*

O sing to the

*f*

O sing to the

*f*

O sing to the

*f*

O sing to the

*f*

O sing to the

*mp cres*

*cen*

*do. (Full.) sf*

*f Gt.*

Lord a new song, Sing to the Lord, all the earth,

Lord a new song, Sing to the Lord, all the earth,

Lord a new song, Sing to the Lord, all the earth,

Lord a new song, Sing to the Lord, all the earth,



O SING TO THE LORD A NEW SONG.

Shew forth His sal - va - tion, Shew  
 Shew forth His sal - va - tion, Shew  
 Shew forth His sal - va - tion from  
 Shew forth His sal - va - tion from day to..... day, Shew forth....

forth His sal - va - tion from day to day. Sing to the  
 forth His sal - va - tion from day to day. Sing to the  
 day to day, from day..... to day. Sing to the  
 ..... His sal - va - tion from day..... to day. Sing to the

*cres.*

*rall.* Lord a new song, *rall.* all the earth, Sing to the Lord.  
 Lord a new song, all the earth, Sing to the Lord.  
 Lord a new song, all the earth, Sing to the Lord.  
 Lord a new song, all the earth, Sing to the Lord.

*ff* *rall.* *Add Reeds.*

# O SING TO THE LORD A NEW SONG.

Psalm ci. 1, 2.

SOPRANO SOLO. *Andante con emozione.*

VOICE.

ORGAN.  
♩ = 92.

*Ch. soft 8 ft. Fl. stop.* *mp* My song shall

*p* *Sw.*

*Soft Ped. stop, 16 ft.*

be of mer - cy and judg - ment; un - to Thee,..... O

Lord, un - to Thee will I sing.....

*mf* My song shall be of mer - cy and

judg - ment; un - to Thee, O Lord, un - to Thee will I

O SING TO THE LORD A NEW SONG.

*con animato.*

sing..... Let me have un - - - der -

stand - ing in the way of god - li - ness; Let me have un - der -

*Ch.* *Sw.*

stand - ing in the way, in the way of god - li - ness; Let me

*Ch.* *Sw.*

have un - der - stand - ing in the way of god - li - ness. My song shall

*Sw. Ob.* *Ch.* *rall.* *f a tempo.*

*rall. colla voce.* *a tempo.*

be of mer - cy and judg - ment un - to Thee,..... O



O SING TO THE LORD A NEW SONG.

*crs.* *f*

Lord, to Thee will I sing; O Lord, un - to

*mp*

Thee, un - to Thee..... will I sing, un - to

*p*

*rall.*

Thee will I sing.....

*colla voce.* *pp* *Suo.*

Psalm lvii. 10.

QUARTET. *Andante.*

SOPRANO. *p*

CONTRALTO. *p*

TENOR. *p*

BASS. *p*

For His mer - cy, His

For His mer - cy, His

For His mer - cy, His

For His mer - cy, His

For His mer - cy, His

*Andante.*

ORGAN. *Suo. with p* *Soft Resd.* *pp* *No Ped.*

\* The passage between \* \* may be unaccompanied, if desired.

O SING TO THE LORD A NEW SONG.

mer - cy is great un - to the hea - vens, and His truth, His truth.....

mer - cy is great un - to the hea - vens, and His truth, His truth.....

mer - cy is great un - to the hea - vens, and His truth, His truth.....

mer - cy is great un - to the hea - vens, and His truth, His truth.....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "mer - cy is great un - to the hea - vens, and His truth, His truth.....". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

un - to the clouds; His mer - cy is great, His mer - cy is

un - to the clouds; His mer - cy is great, His mer - cy is

un - to the clouds; His mer - cy is great, His mer - cy is

un - to the clouds; His mer - cy is great, His mer - cy is

un - to the clouds; His mer - cy is great, His mer - cy is

The second system continues the vocal and piano parts. The lyrics are: "un - to the clouds; His mer - cy is great, His mer - cy is". The piano accompaniment includes a section marked "p Sw. Horn." (piano, Horn) and "Ch." (Chorus).

great un - to the heavens, and His truth, His truth..... un - to the clouds.

great un - to the heavens, and His truth, His truth..... un - to the clouds.

great un - to the heavens, and His truth, His truth..... un - to the clouds.

great un - to the heavens, and His truth, His truth un - to the clouds.

The third system concludes the vocal and piano parts. The lyrics are: "great un - to the heavens, and His truth, His truth..... un - to the clouds." The piano accompaniment ends with a final chord and a "Ped. only." (Pedal only) instruction.

O SING TO THE LORD A NEW SONG.

TENOR SOLO. *mf*

*Piu mosso.* His name shall en - dure for ev - -

er, and men shall be bless - ed, be bless - ed in Him; His name shall con -

tin - ue as the sun; the na - tions shall praise... Him.

*Sw, p*

*cres.* *f*

CHORUS. *Allegro moderato, tempo giusto.* Psalm lxxii. 19.

BASS. *mf*

Bless - ed be His glo - rious name, His glo - rious name for ev - - - -

*Allegro moderato.*

ORGAN. *Gt. to 4ft. tempo giusto.*

*mf*

*Ped. coupled. 16 ft open.*

TENOR

*mf*

Bless - ed be His glo - rious name, His glo - rious name for ev - - - -

er - more, His glo - rious name for ev - er - more, His glo - rious name for



O SING TO THE LORD A NEW SONG.

SOPRANO.

*mf*

CONTRALTO.

Bless - ed be His

Bless - ed be His glo - rious name, His glo - rious name for ev - er - more,

er - more, His glo - rious name for ev - er - more, His glo - rious name ; Bless -

ev - er - more, His glo - rious name for ev - er - more,

glo - rious name, His glo - rious name for ev - er - more ;

His glo - rious name for ev - er - more ; ..... and let the earth be

ed be His glo - rious name, His glo - rious name for ev - er - more ;

and let the earth be fill'd with...

fill'd with His glo - ry, and let the earth ..... be fill - ed with His glo -

and let the earth be fill'd with His glo - ry, with His glo - ry,

and

O SING TO THE LORD A NEW SONG.

His glo - - ry, His glo - - ry; let the earth be fill'd with..... His  
 - - - ry, be fill-ed with His glo - ry. Bless-ed be His glo-rious name, His  
 let the earth be  
 let the earth be fill'd,..... be fill'd with His glo - ry.

glo - - - - ry, and bless-ed be His glo - - rious  
 glo-rious name for ev - - - - er - more, His name for ev - er -  
 fill'd with His glo - - - - - ry, with glo - ry, with His glo -  
 Bless - ed be His glo-rious name, His glo-rious name for

*f*  
 name; and let the whole earth be fill'd, be fill'd with His glo - - -  
 - more; Bless-ed be His glo-rious name, His glorious name for ev - - er -  
 - ry; Bless - ed be His glo - - rious name, His  
 ev - er; Bless-ed be His glorious name, His glo-rious name for ev - - er -

O SING TO THE LORD A NEW SONG.

ry, be fill - ed with..... His glo - ry, *mp*  
 more, His glo - rious name for ev - er - more, His  
 glo - rious name for ev - er - more,  
 more, His glo - rious name for ev - er - more; *Ch.*  
 and bless - ed..... *mp*  
 glo - rious name for ev - er - more; Bless - ed be His  
 His glo - rious name for ev - er - more; Bless - ed be His  
 and..... *ff*  
 be His glo - rious name. A - - - men, A - - - men,  
 glo - rious name for..... ev - er - more; let the  
 glo - rious name, His glo - rious name for ev - er - more.  
 let the earth be fill'd with His glo - ry. Bless - ed be His



O SING TO THE LORD A NEW SONG.

A - - - men,..... and A - - men.....

earth be fill'd with His glo - ry. Bless - ed be His glo - rious name,

Bless - ed be His glo - rious name for ev - er - more, A - - men,

glo - rious name, Bless - ed be His glo - rious name for ev - er - more,

Bless - ed be His glo - rious name, Bless - ed be His glo - rious name for ev - er -

A - - men, A - - men, A - men and A -

A - - men, A - - men, A - men, A -

A - - men, A - - men, A - men, A -

- more, Bless - ed be His glo - rious name for ev - er - more. A - - men.....

- men. Bless - ed be His glo - rious name for ev - er - more. A - - men.....

- men. Bless - ed be His glo - rious name for ev - er - more. A - - men.....

- men. Bless - ed be His glo - rious name for ev - er - more. A - - men.....

*ff* Add Reeds. *rall.*

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(To be continued.)

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things, and should abstain from shouting, from coarse laughter, from loud or long-continued talking, from late hours, from wearying toil or pleasure, from violent emotion, from excessive eating or smoking, and from all alcoholic spirits. They should cultivate a love of nature and of children, a feeling of benevolence, a cheerful disposition, and a real sympathy with the joys and sorrows of those around them. In a church choir there can be no

(To be continued.)

good or acceptable music where there is unhappiness or ill-feeling; but the joy of heart which springs from the spirit of unselfishness and the exercise of the benevolent affections will show itself even in the tone of the voice. This subtle but powerful means of expression and voice-cultivation should not be overlooked. How largely the training of the voice is the training of the mind and heart!

## Notes and Echoes from the North of England.



CHORAL competitions may be said to have an abiding home in Lancashire and Yorkshire; and, judging from last month's doings in the northern musical world, there seems to be very little likelihood of these vocal tournaments dying out yet awhile. A dozen choir contests in less than six weeks time is surely sufficient to satisfy the cravings of the most rabid contestant! Of course, to chronicle all and every event would run far beyond the space at disposal.

At the Leeds Town Hall, on March 31st, the first "Yorkshire Choral Challenge Shields Competition" took place, when Dr. W. G. McNaught acted as umpire. Fifteen choirs—mixed voices and male voices—competed, and, altogether, the singing was wonderfully good. Each choir had to sing two test pieces, one in the afternoon and the other in the evening. The aggregate number of points secured by the choirs in the latter class stood thus:—Leeds Prize Musical Union (Mr. Ashworth), 111 marks; York Male Voice Choir (Mr. Child), 110; Middlesbrough Apollo (Mr. Morgan), 103; Morley Vocal Union (Mr. S. Smith), 102; Armley Choral Society (Mr. Pickard), 101; Dewsbury Club and Institute (Mr. Batley), 100; Harrogate Prize Glee Society (Mr. Morley), 100; Darlington Male Voice Choir (Mr. Bethell), 81. The mixed choirs obtained the following marks:—Leeds Blenheim (Mr. Ashworth), 107; Armley Choral Society (Mr. Pickard), 106; Wortley Harmonic (Mr. Rinder), 103; Ossett Prize Vocal Union (Mr. Taylor), 101; Golcar Baptist (Mr. Stead), 99; Saltaire Prize Choir (Mr. Ashworth), 99; Todmorden St. Cecilia (Mr. Walmsley), 95. Dr. McNaught's maximum was 120, hence it will be gathered that the standard attained was fairly high on the average. The audience greatly enjoyed the singing of a couple of pieces by the assembled choirs—Adams' "Comrades in Arms" and Dudley Buck's "Hymn to Music"—given by the male voices and mixed choirs respectively.

The "Mrs. Sunderland" competitions were held in the Town Hall, Huddersfield, on April 6th and 7th. In the three solo classes, competitors were required to perform a set selection, and also to be

prepared to give a solo of their own choice, if needed. The main interest, however, centered in the choir contest, in which section Webb's "When winds breathe soft" was the test piece. Mr. Frederick James, the adjudicator, announced his awards as follows:—1, Mossley Vocal Society (Mr. J. Shaw); 2, Crosland Moor Wesleyan Choir (Mr. H. Dyson). The non-successful choirs were the Blackpool Glee and Madrigal Society, Sowerby Bridge (West End) Congregational Choir, and Batley Vocal Union. In the course of his very helpful address, Mr. James warned young aspirants against exaggerated expression, and (what is equally bad) the common tendency for one voice, or part, to sing louder than another—thus spoiling the harmonious blend of the whole. A brief sketch of the history of the "Mrs. Sunderland" may prove interesting to the general reader. The year 1888 being the fiftieth anniversary of the wedding of Mrs. Sunderland, of Brighouse, a lady still in the flesh, and formerly well known as the "Yorkshire Queen of Song," it occurred to a few friends that the event ought to be celebrated in some suitable manner. Accordingly a meeting of musical people was convened, at which it was resolved to have a complimentary concert at Brighouse on June 7th, the jubilee wedding day, and to present Mr. and Mrs. Sunderland with a memento. For this purpose a committee was formed. The concert proved a great success, and after providing for an illuminated address, etc., a very substantial balance was still left in the treasurer's hands. This was made the beginning of a Prize Fund, to be applied to the encouragement of vocal music, and to be closely identified with Mrs. Sunderland's name. On November 27th, 1888, the committee handed over the sum of money for the cost of the dies for striking an appropriate medal to the Governors of the Huddersfield Technical College, who, in consideration of the same, undertook annually to offer for competition various prizes for solo singing. Other prizes have since been added.

On the last Sunday in March the Bradford Westgate Baptist Chapel Choir held their annual choir festival. In the morning, Martin's "O come before His presence" and Gounod's "The King of Love" were the anthems. The Te Deum was sung to

Tours' setting in F. Brewer's Gloucester Festival production, the Ninety-Eighth Psalm, and miscellaneous selections from the works of Tallis, Mendelssohn, Sterndale Bennett, F. H. Cowen, Faure, and E. H. Lemare formed the afternoon programme, and the principal singers were Miss Alice Roome, Miss Laura Naylor, Mr. John Hudson, and Mr. Randolph Fearnley. Mr. Herbert A. Fricker, Mus. Bac., F.R.C.O. (Leeds city organist), presided at the organ, and Mr. Arthur Pearson (organist and choirmaster of the church) conducted. Through the generosity of Mr. Samuel Taylor, a member of the choir, the whole of the singers partook of tea in the adjoining schoolroom. The Rev. C. W. Skemp, pastor, thanked the visitors for their gratuitous services, and complimented the choir on their excellent singing. Mr. Fricker, in responding, paid high tribute to choir and conductor alike, and said he hoped that would not be the last time they would meet together. At the evening service Parry's setting of the Twenty-Third Psalm, Gounod's "Glory to Thee, my God, this night," and Liddle's "Abide with me" (tastefully sung by Miss Naylor) constituted the chief musical selections.

Mendelssohn's "Elijah" was given by a specially augmented choir in the St. Peter's Wesleyan Chapel, Leeds, on April 8th. Madame Goodall, Miss Alice Smith, Mr. T. H. Brearley, and Mr. John Brown- ing were the solo vocalists, and Mr. H. Pennington supplied the organ accompaniments. Mr. J. Webster conducted.

On the first Sunday in April Mendelssohn's Ninety-Fifth Psalm was sung in the Trinity Free Church, Pudsey, on the occasion of the organ opening. Solos were sung by Miss Alice Sutcliffe, Miss Clara Lawson, and Mr. Charles Blagbro. Mr. Albert Jowett, Mus. Bac., presided at the organ, and Mr. J. A. Lawson conducted. The new organ, a three-manual instrument, is the gift of Mr. Thomas Lund, and the cost has exceeded £1,100.

During the forthcoming season at Harrogate a series of high-class concerts are to be given in the Spa and Winter Gardens, under the conductorship of Sir Hubert Parry, Sir Alexander Mackenzie, Mr. F. H. Cowen, Mr. Edward Elgar, Mr. Coleridge Taylor, and other prominent composers.

### London Sunday School Choir.

THE twenty-ninth annual meeting of the London Sunday-school Choir was held in Bishops-gate Chapel, on March 23rd. A large company sat down to an excellent tea, and the opportunity was utilised to a very large extent in the renewal of former friendships and possibly the making of fresh ones. This annual fixture is welcomed by the members as affording an opportunity for mutual intercourse not met with on any other occasion. The vigorous life of the organisation was manifest, and a splendid spirit of ardour for further service was in hearts and voices of all present.

Mr. Alexander Kerr again presided. Rev. Thos. Grear (pastor) gave a few words of very hearty welcome. Mr. Luther Hinton was prevented by illness from being present, but he sent a letter full of gratitude for the work of the past year, and expressing his pardonable pride in the work to which he, in times past, devoted time, skill, and energy. Mr. Hinton's illness had not damped his sense of humour, for he hoped that "cords of love would be entwined with musical chords, *Minimise* your *crochets*. Let the conductor's *staff* be a *tonic*. *Treble* your efforts. Go *altogether* along the even *tenor* of your ways, with a *solid bass* for your stand." Telegrams of sympathy and greeting were sent to Mr. Hinton, Mr. E. Davies, and two others, the company meanwhile singing "Blest be the tie that binds."

A matter of very sincere congratulation was the presence of Mr. J. Barnard, the veteran manager and secretary, after an illness which was severe. His report chronicled an increase in strength and skill. Fourteen different committees and organisations were in full work under the auspices of the choir,

and great activity prevailed in all its various ramifications. Special attention was drawn to the Choir Guild, under the able presidency of Mr. J. A. Curtis, the work of which is more or less familiar to our readers. Calling attention to the presence of many fresh workers, Mr. Barnard promised a hearty reception into the ranks of the choir, urging that younger hands might assist those who had borne the full weight of the burden up to the present.

Mr. H. G. Johnson, F.R.G.S. (secretary of the Musical Council), reported that his committee had been occupied in arranging details for the various festivals and other cognate matters. He was glad to note that as members moved into fresh districts new centres were thus formed. In a short, humorous play upon the names of various members of committee, Mr. Johnson gave opportunities for many a hearty laugh, which were enjoyed to the full, many of the parties named being present at the gathering.

Mr. T. R. Croger (secretary of the Nonconformist Choir Union) was pleased to be present to express his interest in the work of the choir. Many years ago there existed prejudice and ignorance with regard to musical matters, and he was pleased to think that this and similar organisations had largely tended to remove the misunderstandings of the past and to create a body of good listeners at high-class concerts. A good feature was that the choir was not a "one man" organisation. Mr. Henry Leslie's Choir and the Sacred Harmonic Society were noted as instances of choirs falling away when the leader was taken. The infusion of earnest and skilful helpers from the junior ranks would not allow the choir to die.

Mr. Geo. Merritt, L.T.S.C., was glad to welcome a representative from another Festival Choir, and hoped the experiment would be repeated. Mr. Whiteman (festival conductor) gave a vigorous "call to arms" for the coming season. His personal reminiscences were of great interest. He took part as a boy in the first Crystal Palace Festival, and had assisted in one way or another in every subsequent

gathering. He valued greatly the associations of the choir in its love of good music and the brotherliness of its work.

During the evening Mr. Alexander Tucker roused the enthusiasm of the audience by two splendidly-rendered songs, and Miss Minnie Andrews, of Romford, gave some pleasing harp solos. Other speakers followed, and a very encouraging and helpful gathering was brought to a close.

### Sunday School Choir Competition.

THE fourth annual prize choir competition, organised by the Sunday-school Union, was held at Bishopsgate Chapel on April 3rd. The adjudicator was Dr. McNaught, and the seven competing choirs had each won the award in their respective local auxiliaries.

Very excellent singing obtained throughout, the first three choirs being separated by only four points, out of a possible 200, the marks being 155, 154, 151. The pieces chosen for tests were sufficient to try the best qualities of the best choirs, and they contained difficulties which would have taxed the resourcefulness of many a conductor who had adult singers under his charge.

The award was captured by Mr. John Morgan's Choir, from St. Winifred's Hall, Bermondsey, and the super-excellence of their performance thoroughly warranted the decision. One mark behind came Holly Park Wesleyan Choir, Crouch Hill—a splendid body, but not quite up to Mr. Morgan's standard.

In giving the award, Dr. McNaught occupied

nearly thirty minutes in weighing the merits and demerits of the various competitors, and the following points from his speech (having no regard to the position of merits occupied) will furnish conductors with materials to strengthen and improve their choirs, and, further, give points to avoid in preparing for competition.

Some of the choruses were said to be "lacking in elasticity," "too slow in pace to anticipate the beat"; vowels were "hopelessly mixed"; rhythm "too strong and overdone"; "too much effort"; "intonation shaky." Points of praise were—"Nice pace," "vowels well flattened out," "broad, rich, mellow tone," "spirit of piece well caught," "voices well under control," "pure vowels," causing "pure blend of voices," "enunciation good," "expression natural and effective," "breathing places regulated, thought out, and obeyed," "tapering off of weak accents," "careful performance," "attack good," "neat."

The educational effect upon the performers and those who had the pleasure of listening to the rendering of the pieces was undoubtedly good.

### Frome and District Free Church Choral Union.

THE first annual meeting of the members and subscribers of the above Union was held on Thursday evening, April 19th, and was largely attended. Mr. E. R. Trotman, J.P., C.C., the retiring President, occupied the chair and expressed his pleasure at seeing so many present. Though the Union had only been established a year it had done excellent work.

Mr. O. Brown (hon. sec.) then read the annual report, which stated that it was a matter for congratulation that the work of the past year had proved so successful in every way. The number of members on the books was as follows:—Personal and choir, 297; honorary, 41. The first annual festival was held at Wesley Chapel. During the year the Union had rendered efficient help at the various lectures held under the auspices of the Frome Free Church Council and at several Sunday-school Union meetings. In conclusion, the committee, while feeling that good and lasting work had been done in the first year of their existence, urged on all the desirability of still attaining to a higher pinnacle of success, and pointed out that such result could only

be accomplished by each one doing his or her part to carry out the object for which the Union was formed, namely, to promote the glory of God by seeking to improve the musical portion of the services at the various churches to which they belonged, and to increase a fraternal feeling among the members of their respective choirs.

Mr. A. J. Hodder (treasurer) submitted the financial statement, which showed a balance in hand.

The election of officers for the ensuing year was next proceeded with, and resulted as follows:—President, Mr. S. J. Lewis; hon. secretary, Mr. O. Brown, re-elected; treasurer, Mr. A. J. Hodder, re-elected; conductor, Mr. W. B. Harvey, re-elected; deputy-conductors, Messrs. Percy Ames and F. C. Tucker, re-elected, and Mr. T. Grant as an addition; and steward, Mr. W. Hutchinson, re-elected. The various officers were thanked for their past services, and in this connection mention was made of the service rendered by Mr. R. G. White as co-secretary, who could not continue in office, but would render Mr. O. Brown all possible help.



## Maze Pond Chapel and its Music.

BY W. DEXTER MILLER, *Organist and Choirmaster.*

(Continued from page 27.)



WITH our knowledge of the gracious helpfulness of congregational singing, it is most difficult to understand an antipathy to it deep-rooted enough to lead godly men and women to sever what there is every reason to believe was a hallowed fellowship. One needs to read the pamphlets issued by the disputants to gauge the depth to which feeling was stirred on either side.

Chief among the pamphleteers, and certainly the most angry among them, was Isaac Marlow, who was responsible for "Truth Soberly Defended" (1692), and the "Controversie of Singing Brought to an End" (1696). Benjamin Keach had set the ball rolling in 1691 by the publication of his "Breach Repaired in God's Worship; or Singing of Psalms, Hymns, and Spiritual Songs Proved to be an Holy Ordinance of Jesus Christ." Apparently the language used was not always purely argumentative, for when in 1692 the whole subject was submitted to the adjudication of seven divines, appointed to that task by a Baptist assembly convened for sundry denominational purposes, the writers of the pamphlets on both sides were strongly condemned. They were "exhorted to humble themselves before God for their want of mutual forbearance and charity." It was further recommended that "all the books that had been written should be called in, their further circulation stopped, and that nothing more should be published on the question." No definite rule was laid down, however, so each Church was left to follow its own inclinations, and the subject continued to exercise the Baptist mind till quite the beginning of the eighteenth century.

We might almost fancy that the objectors to singing had scruples about expressing themselves in the poetry (!) of that period; but it must be remembered that Dr. Watts had not yet lifted hymnody out of the rut of paraphrase. Milton had written his immortal poems, but the common run of sacred poetry was upon the lines of the paraphrased psalms of Sternhold and Hopkins, which since 1562 had formed the staple of Church song. One "hymn" of the period had this verse—

"Ye finny monsters of the deep,  
Lift up your voice and shout;  
Ye codlings from your sandbanks peep,  
And wag your tails about."

The efforts of Benjamin Keach as a hymn-writer were in advance of such crude attempts at versification as this; indeed, some of his compositions are still in use. The following specimen, however, scarcely comes up to modern requirements, excellent though the sentiment may be. Maze Pond

Chapel possesses among its records quite a variety of such lyrics, in which Scriptural references are treated as parables, which, as children, we used to glibly say were "earthly stories with heavenly meanings." We try to fancy singing these old hymns on the "lining out" system, and the comical aspect of the practice comes home irresistibly. Yet we are reverent when we remember that such hymns were the solace of men who shed their best blood for the faith they held dear, and there is a peculiar significance about Keach's hymn when we review the persecutions he endured for what he held to be the truth.

### GOD, A STRONG TOWER.

We in this tower venture may  
All that to us is dear;  
Nought can exceed our precious souls,  
Let them be lodged there.

Strong parties garrison within,  
Who oft make sallies out;  
And one of them can in a night  
A mighty army rout.

A hundred, eighty thousand men  
Did one of these destroy,  
Of cursèd foes who did strive then  
God's Israel to annoy.

A tower strong is compassed round  
With a thick, mighty wall,  
For to keep off such foes who do  
Pell mell upon it fall.

Can such who in this tower are  
Be any time afraide?  
All such who trust the strength of it  
Can never be dismayed.

Take up your lodging then within;  
Haste quickly, don't delay;  
Cast off base habits, leave your sins;  
Christ Jesus is the Way.

But we must return to our Minute Book.

After a long account of the dissatisfaction felt by those who had to "goe out" Sabbath by Sabbath (for the "breaking of bread" was celebrated weekly), they confessed their unwillingness to give in to the wishes of the majority of the Church, and resigned their membership. The record of the meeting at which this took place says—

"Mr. Thomas Dawson reflected upon us, and compared us to Korah, Dathan, and Abiram, saying to this effect—it would be much if God did not send some remarkable judgement upon us. Then after farther discours, Mr. Saml. Bagwell spake in favour of us, that seeing it was a scruple of conscience, he did not see why we might not be borne withall, to which Mr. Keach replyde, saying—'Brother, doe you know what you doe? You had as good take a knife and stabe me to the heart!'"

(To be continued.)



## Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue is furnished by Mr. Arthur Smith.

### METROPOLITAN.

CLAPTON.—Under the presidency of W. F. Hennell, Esq., the members of the Clapton Park Tabernacle Cricket Club inaugurated their third season by a grand evening concert, which took place at the Wesleyan Lecture Hall, Clapton, N.E., on Thursday, April 5th. The club were fortunate in securing the services of numerous artistes, all of whom assisted in the successful carrying out of the high-class programme arranged by Mr. C. J. Rogers. With Miss Alice Simons as principal, the strong array of vocalists, which included Miss Ethel Adams (soprano), Miss Blanche Leahy (contralto), Mr. Herbert Angel (tenor), and Mr. Frank Yonge (bass), were all heard to advantage. Their contributions were invariably of a high order, and whether it be the artistic rendering by Miss Alice Simons of "Orpheus with his Lute" (Sullivan), also "A Fairy's Lullaby" (Alicia Nedham), the success of Miss Ethel Adams in "The Swallows" (Cowen), and of Mr. Herbert Angel in "An Evening Song" (Blumenthal), of Mr. Frank Yonge's fine rendering of "Oh, oh, hear the wild winds blow" (Tito Mattei), and again, as an encore, "The Yeoman's Wedding" (Poniatowski), all were most enthusiastically received by the large audience assembled. As elocutionists, the recitals of Miss Vivienne Hurst and Mr. John Toscenie cannot be spoken of in terms too high; whilst the musical sketches of Mr. Herbert Williams proved indispensable to the success of the evening. At the piano Miss Lily Offor distinguished herself as a skilful accompanist, and Mr. Alfred Pantlin did good service in the same capacity.

ISLINGTON.—A very successful performance of Mendelssohn's cantata, "Athalia," preceded by "Hear my prayer," was given at the Presbyterian Church on March 20th by a choir of about seventy voices. The soloists were Miss M. Snell, Miss A. Potter, Miss G. Framp-ton, and Miss Hall. Mr. J. Dickson read the dialogue, and Mr. J. Sommerled Macdonald, A.R.C.O., presided at the organ. The organ accompaniment was supplemented by harp, trumpets, and drums. Mr. Harold E. Mackinlay, F.R.C.O., A.Mus.T.C.L. (organist and choirmaster of the church), conducted.—On March 30th the choir of Packing-ton Street Chapel paid a visit to the King's Cross Temperance Society, and gave a miscellaneous entertainment, which was much appreciated. Music, as usual, has been a prominent feature at the various services during the month, and anthems, such as "The radiant morn," "There is a green hill," etc., have been most ably rendered. On Easter Sunday the anthems chosen were Dr. Roberts' "Christ is Risen" and Caleb Simper's new composition, "Blow up the trumpet" (trumpeter, Mr. Aldous).

LAMBETH.—The eighth annual performance of the "Messiah" at Christ Church, Westminster Bridge Road, was given on Good Friday last, a large audience assembling. The choruses were given by the church choir, supplemented by friends. The solos were rendered by Miss Emily Davies, Miss Bertha Salter, Mr. Avalon Collard, and Mr. Ham-mett Drake. The organ, supplemented by brass

instruments and drums, was in the safe hands of Dr. F. N. Abernethy. Mr. J. R. Griffiths, the organist of the church, conducted.

### PROVINCIAL.

BLYTH.—A most successful concert was given in the U.M.F. Church by a party from Newcastle, arranged by Mr. J. Bosworth Bowes. The church was filled by a most enthusiastic audience. The artists were Miss Ella Willson (soprano), who was loudly encored for her singing of "The Coming of the King" and "Mighty King," her singing being admired by all present. Miss Nora Slater (contralto) in "Ora Pro Nobis" and "The Promise of Life" was greatly appreciated. Mr. Tom Potts' fine tenor voice showed to great advantage in "The Holy City" and "The Dream of Paradise," the latter, with violin obligato, being very effective. Mr. J. B. Bowes (bass) sang with all his accustomed fire and finish. His singing of "Why do the Nations" and the ever popular "Nazareth" were most artistically rendered, and well merited the applause received. Of the instrumentalists nothing but praise can be said. Mr. Arnold W. Bowes played his violin solos with a degree of finish rarely heard, and his choice of solos was excellent. Mr. George Dodds, Mus. Bac. (Dunelm), L.R.A.M., A.R.C.M., was the pianist, and played the accompaniments to perfection. The rapturous encore he received for his pianoforte solo, "La Harpe Estienne," showed how greatly the company appreciated his efforts. Three quartettes were sung with perfect ensemble by Miss Willson, Mrs. J. Bosworth Bowes, Mr. Potts, and Mr. J. Bosworth Bowes.

BOURNEMOUTH.—The Congregational church at Winton has secured an organ which formerly did duty at St. Alphege, Southwark. The instrument, which was removed, renovated, and re-erected by Mr. W. J. Northcott, of Camden Town, was opened on March 21st, by Mr. Enos J. Watkins, of the Richmond Hill Church. The Winton friends in general, and Mr. J. F. Barker, the organist, in particular, are to be congratulated upon the acquisition of a good instrument. What has been possible at a suburb like Winton ought not to be impossible at Bournemouth, where the Baptists at Lansdowne sadly need a new organ. At the seventh monthly recital of sacred music, given at the Punshon Memorial Church, an admirable programme was presented by Mr. W. H. Hardick. There was a large congregation, the opening Collect being read and the Benediction pronounced by one of the ministers. Quite a large number of concerts were given on Good Friday. It is only possible to mention a few of them. A very efficient rendering of Gounod's "Redemption" was given at the Wesleyan Church, the choir and orchestra together numbering about sixty. The Richmond Hill Congregational Choir gave Sullivan's "The Prodigal Son" and some miscellaneous items. A service of song was given by a children's choir at Westbourne. Mr. F. P. Brazier has been appointed organist of the Spring-bourne Wesleyan Church. Mr. Brazier's father was for fifteen years choirmaster of the Lansdowne Baptist Church.

CHORLEY (LANC.).—Stainer's "Crucifixion" was sung by the choir at Hollinshead Street Congregational Church, on April 8th. Messrs. L. J. Baldwin and W. Arnold, of Burnley, were the principals, and sang with taste and effect. The choir, under the direction of the organist (Mr. J. L. Milnes), who accompanied, quite sustained their reputation, and were probably never heard to greater advantage. A full congregation enjoyed the performance.

FROME.—An excellent performance of "Judas Maccabeus" was given in Wesley Chapel on Good Friday, under the able direction of Mr. T. Grant. The principals were Mrs. Katherine Grant, Miss Lily White, Messrs. Miller and Robert Grant. Mr. R. G. White presided at the organ with much ability.

LIVERPOOL.—At Brunswick Wesleyan Chapel on March 29th a very interesting lecture was given by the Rev. A. Roebuck, B.D., on "Mendelssohn," interspersed with solos and choruses from the masters, oratorios, etc. Miss Jennie Tomkinson (soprano) sang "I will sing of Thy great mercies," and took the solo part in "Hear my prayer." Mr. J. Williams rendered "If with all your hearts" and "Then shall the righteous shine forth," from "Elijah," and Mr. R. G. Davies sang "Is not His word like a fire" and "It is enough," from the same oratorio. The choir, in addition to the chorus part of "Hear my prayer," rendered "How lovely are the messengers" and "Happy and Blest," from "St. Paul." The quartette, "Cast thy burden," was given by four members of the choir. The whole was under the direction of Mr. S. A. Rawkins, organist and choirmaster of the church, who conducted from the pianoforte, and gave Mendelssohn's "Rondo-Capriccioso," Op. 14, as a solo for which an encore was demanded but not acceded. —An interesting organ recital was given in Trinity Presbyterian Church, Walton, on March 29th, by Mr. H. A. Branscombe, on the new instrument by Messrs. Hele and Co. Miss Edith Lucas was the soloist.

MANCHESTER.—As a result of the inception of the Nonconformist Choir Union in Manchester, a very successful musical service was given in the Rusholme Wesleyan Church by the Rusholme Road Congregational Church choir on a Sunday afternoon. Mr. A. Bengel Ingham, A.R.C.O., the very capable organist of the latter church, opened the service with an introductory voluntary fantasia on "The Sicilian Mariners' Hymn" (Lux), the choir following with an introit, "O, Saviour of the World" (Goss), after which they sang in very good style, "The First Christmas" (Barnby). Mr. J. Lightfoot next sang "Now heaven in fullest glory shone" (Hadyen) very creditably, as he also did the solo in "The Wilderness" (by Goss). The rendering of Mendelssohn's "Hear my prayer" was very much appreciated, Miss Jessie Wray doing full justice to her exacting part in the recits. and solo. She was also very successful in "As pants the hart" (Spohr). The beautiful quartette, "For God so loved" (Stainer), and the trio from Elijah, "Lift thine eyes," were given unaccompanied in a praiseworthy manner. After the offertory, Smart's Te Deum concluded a most enjoyable afternoon's programme, the Sevenfold Amen following the benediction. The trustees and officers at Rusholme, in whose behalf the service was held, greatly enjoyed the kindness of their Congregational friends, and expressed it over a cup of tea, which was prepared for them after their labours. Previous to the forma-

tion of the Union, Mr. Ingham was a stranger to the Wesleyans at Rusholme, but owing to several times being brought into contact with the organist on Union business, they together arranged the above service, which it is hoped will not be the last. We are hoping that the union of choirs in the district will be the means of many such arrangements, which will tend to improve the choirs concerned, and help the different churches financially. —Sunday-school anniversary services were held in Besses Congregational Church on Sunday, April 8th, the preacher morning and evening being Professor Mackintosh, of Lancashire College. In the afternoon an address to scholars, parents, and friends was given by the Rev. W. H. Towers, of Manchester. Special hymns were sung, and the choir, under the direction of Mr. Leaver (the organist and choirmaster), sang the following selection of music:—Morning: Introit, "This is the day" (Sir John Goss); "Our Lord's Prayer," setting by A. W. Fletcher; anthem, "Why do the heathen" (Arthur Henry Brown); Offertory sentences, Nos. 1 and 2 (T. Mee Pattison); "Threefold Amen" (unaccompanied, Dr. John Naylor). Evening: Introit, "Let the words of my mouth" (Hugh Blair, Mus. Bac. Cantab); "Our Lord's Prayer" (unaccompanied, setting by G. H. Blackburn); anthem, "O clap your hands" (Sir John Stainer); offertory sentences, Nos. 8 and 15 (Edmund Rogers); vesper (unaccompanied), "Humbly on our knees" (W. H. Maxfield).

NEWBURY.—The choir and organ anniversary in connection with Bartholomew Street Primitive Methodist Church was celebrated on Sunday, March 25th. The Rev. H. G. Bulton, of Reading, preached morning and evening, and gave an address in the afternoon. The choir, numbering about forty members, gave three anthems during the day, viz., "Send out Thy light" (Brookfield), "My Shepherd shall supply thy needs" (Lester), "I will sing of Thy power" (Jamoneau), the tenor solo in the latter being effectively rendered by Mr. John Lucas. A solo, "Cling to the Rock of Ages," was sung at the evening service with much feeling by Miss Evans. The duties of organist were shared by the organist (Mr. Arthur Smith) and Mr. Charles Griffin, the former conducting the anthems, in which the choir acquitted themselves splendidly. A lecture was given by Mr. Bulton on the following Monday. On Good Friday the choir, with the Sunday-school orchestra, by special train journeyed to Lambourn, and after partaking of a sumptuous tea, provided by the Primitive Methodist friends there, gave a second entertainment, the programme including solos by Mrs. Bishop, Mrs. Blendy, Mr. Arthur Smith, Mr. Fred Gibbons, Mr. John Lucas, and Master Lavington. Marches, part-songs, duets, choruses, and recitations were also included.

NORWICH.—The choir of St. Mary's Baptist Church gave a concert in the schoolroom on Tuesday evening, April 3rd, when Barnett's cantata, "The Ancient Mariner," formed the principal attraction. Mr. R. Lowe, the organist, who was responsible for the training, conducted, and he may be congratulated upon having achieved a decided success, for, with the exception of a numerical weakness in the tenor contingent, especially noticeable in the opening chorus, the part-singing went remarkably well. The quartet of soloists comprised Mrs. F. A. Smith, Miss Annie White, Mr. S. Hemmings, and Mr. F. A. Daines. The cantata is throughout very trying to the voices, each part requiring an

extensive compass, but in both her airs, "The fair breeze blew" and "This seraph-band," Mrs. Smith's high register came out with fine effect. The best number in the cantata, "O sleep! it is a gentle thing," falls to the mezzo-soprano, which was sung with great taste and delicacy by Miss Annie White. Both Mr. Hemmings and Mr. Daines were in good voice, and sung their allotted numbers with the care and expression that one expects from such experienced artistes. As to the accompaniments, fortunately Miss Ethel White, one of the best accompanists among the residents, was at the pianoforte, and with Mr. Walter Lain at the harmonium as a support, they were given with the greatest refinement, and added much to the enjoyment of the large audience present. The second part consisted of a miscellaneous selection, when in addition to songs by Mrs. Smith, Mr. Hemmings, and Mr. Daines, Miss Rita Guthrie sang, with becoming pathos, the pathetic ballad, "Angus Macdonald." Miss Ethel White played a charming pianoforte solo by Grieg, in her usual delightful style, and Miss Alice Gaze introduced De Beriot's "Scène de Ballet," in which her proficiency as a violinist was amply displayed.

NOTTINGHAM.—A new organ (the gift of Mr. and Mrs. Henry Clark) was opened at the West Bridgford Wesleyan Church on April 5th. The Rev. C. H. Kelly was the preacher, and Mr. Norman Hibbert, M.Bac., F.R.C.O., was the organist. The latter gave two organ recitals in a masterly fashion, and brought out the beautiful tone and quality of the organ to its fullest extent. His programme included items by Hoyte, Braga, Widor, Bach, Mendelssohn, etc. The choir rendered the anthem "Blessing, glory, wisdom," etc. (Tours). The dedication services were continued on Sunday, April 8th, when the Rev. J. C. Wright, of London, and the organist of the church (Mr. J. F. Blasdale) presided at the instrument. The opening services were brought to a successful termination on Good Friday, when the Rev. J. N. Knight preached in the afternoon, and in the evening a grand musical service was given. Several concerted pieces for organ, harp, and violin were rendered in creditable style. Madame Storer, A.V.C.M. London, proved herself a vocalist of no mean ability by her efforts. Mrs. J. Churchill Wright (at the harp), Mr. J. Billyeald (violin), Mrs. G. A. Gregg (piano), Mr. J. F. Blasdale (organ) all rendered excellent service. Mr. Denholme Davis sang "Angel Land" with pleasing effect, accompanied by harp and organ, and the choir contributed the anthems "Seek ye the Lord" and "O for a closer walk with God." The organ, which contains two manuals and seventeen stops, was built by Messrs. Cousans, Son, and Co., of Lincoln.

REIGATE.—Following the custom of former years, the choir of the Congregational Church prepared a musical service for Good Friday evening, the work rendered on this occasion being Farmer's popular oratorio, "Christ and His Soldiers." Always well received, the work at this service gave great satisfaction to the large assembly, the choir acquitting themselves very creditably in spite of several important members being absent, a difficulty which always presents itself on these occasions. The solo parts were sympathetically sustained by Miss Skinner (soprano), Miss Pearce (contralto), Mr. A. Underwood (tenor), and Mr. J. R. Turner (baritone), Miss Etherington and Mr. Humphriss assisting in the quartette, "Jesus died for us." Mr. F. Wright played the organ accompaniments, the regular

organist (Mr. F. J. Buckland) wielding the *bâton*. Between parts one and two the Rev. G. Currie Martin, M.A., B.D., gave an eloquent and impressive address suitable to the season.

ROCHDALE.—On Sunday, April 8th, the annual choir festival was held at Bagsdale Methodist Free Church. The Rev. Chas. Ogden preached an appropriate sermon in the morning, and the choir gave good renderings of the anthems, "In the beginning" (Darnton), and "We declare unto you" (Mansfield). In the evening Mr. Arthur Berridge's new cantata, "Christ on the Sea," was given to a large and appreciative congregation. The various solos, quartettes, etc., were interpreted by the choir in a very creditable manner, some of the choruses especially being sung with telling effect. Mr. Wm. Dickinson (who was for many years a successful choirmaster at Wigan) presided, and in a few short pithy remarks pointed out the value of choir work and singing generally. Mr. Wm. Diggle conducted, and Mr. John Taylor presided at the organ. The collections for choir funds were very satisfactory.

THRAPSTON.—On Thursday, March 29th, at the Baptist Church, special services were held in connection with the opening of a new two-manual organ, with nineteen stops, built by Messrs. Norman and Beard, Norwich, to specification prepared by Mr. N. Smith, the hon. organist of the church. Mr. H. D. Turner, of Wellingboro' Congregational Church, gave a recital in the afternoon. In the evening a musical service was held, presided over by Mr. W. Timson, of Kettering. The soloists were Mrs. Frank Panther, Northampton, who sang "A Dream of Paradise" (Cowen), and "O, Divine Redeemer" (Gounod). Miss Mabel Orchard, Ashby-de-la-Zouch, who has a rich contralto voice, gave a fine rendering of "Abide with me" (Liddle) and "A Night Hymn at Sea" (Goring Thomas). Mr. Edwin Smith sang "O, come, let us worship" and "If with all your hearts" (Mendelssohn). The Rev. W. L. Lee, of Kettering, who is always welcome at Thrapston, delivered a stirring address. The choir gave a vigorous rendering of "O, be joyful" (E. Prout, 100th Psalm) and "Hail, gladdening light" (C. Martin). There was a crowded congregation. The services were continued on Sunday, April 1st, when the Rev. C. Martindale, of Harold, was the preacher. At the evening service Miss Orchard sang "O, rest in the Lord" with taste and feeling, which was much appreciated by a large congregation. Mr. N. Smith presided at the organ throughout the day. The church is to be congratulated upon having such a fine-toned instrument, which will undoubtedly be a great acquisition to the musical part of the services.

TORQUAY.—On Wednesday, March 21st, a conversazione in connection with the United Council of the Evangelical Free Churches in Torquay and neighbourhood, was held in the Lecture Hall of Belgrave Congregational Church. The chair was taken by the president of the Council, Geo. Black, Esq., M.B. (Edin.), and the Rev. J. P. Toone, B.A., of Tiverton, President of the Devon County Federation, attended as a deputation and delivered an eloquent address on the work of the County Federation. An interesting musical and elocutionary programme was then proceeded with, the President contributing in his own inimitable and delightful style several recitations, all of which were received with immense enthusiasm, more especially his clever rendering of "Jud Browning's Account



of Rubenstein's Playing," which was vociferously redemanded. The musical programme was under the direction of Dr. Orlando A. Mansfield, organist and choirmaster of Belgrave Church, the choir of which rendered a series of anthems, including Dr. Mansfield's prize anthem, "The Lord Bless Thee," all of which were sung with taste and effect. Miss Ruby Davy and Miss Staddon, both members of Belgrave Church, gave a refined and finished rendering of movements for violin and piano by Mendelssohn (violin concerto) and Vieuxtemps. Mrs. Mansfield (Mdle. Jutz) contributed two songs, "The Lord is long-suffering" (from Sir Hubert Parry's "Judith"), and "O, Babe, my Son, my Saviour" (from Henry Leslie's "First Christmas Morn"), both of which were redemanded, her powerful and expressive delivery raising great admiration. In conjunction with Dr. Mansfield and her son (Master Purcell J. Mansfield), who is only a little more than ten years of age, she performed the part for violoncello in two trios for pianoforte, violin, and 'cello, by Gade and Hummel, the latter of which was most enthusiastically received. Master Mansfield was as successful in his pianoforte as in his violin playing, and received a hearty recall for a most artistic little rendering of Chopin's Nocturne in F minor.

**TUNBRIDGE WELLS.**—The usual musical service was held on Good Friday evening, at Emmanuel Church. The church was crowded long before the service commenced, and every available space was utilised. The programme consisted of part of Handel's "Messiah," a selection from Mendelssohn's works, and miscellaneous items. The choir, which consisted of about fifty voices, acquitted themselves admirably, and were heard equally to advantage in the heavy Handel choruses and the more subdued works. The tone, attack, and expression were excellent, the parts well balanced, and the general effect was very fine. Miss Emily Carter, who sang Cowen's "Voice of the Father" and "I know that my Redeemer liveth," was much appreciated; and Miss Villeneuve-Smith was very effective in "He was despised" and "O, rest in the Lord." Mr. F. J. Holland, who beautifully rendered the tenor solos in the "Messiah" section, was also heard to much advantage in Coenen's "Come unto Me." Mr. A. W. Pierson was leader of the orchestra, and the Rev. W. H. C. Palmer conducted, Mr. Percy Prior (organist and choirmaster) being at the organ.

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Mr. Fred C. Lelliott conducted, and Mr. Geo. S. Knight, jun., was the organist.

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Meditation in F. Oliver D. Belsham.  
January, 1898, contains—  
Intermezzo. Bruce Steane.

Postlude in C Minor. C. Darnton.  
March, 1898, contains—  
Carmen in Memoriam. Geoffrey C. E. Ryley.

Coro allegro alla Marcia. Ernest H. Smith, F.R.C.O.  
May, 1898, contains—  
Allegro Brillante. John P. Attwater.

Abendlied. Millward Hughes.  
A Fragment. Arthur Berridge.  
July, 1898, contains—  
Processional March. Ernest H. Smith, F.R.C.O.

Andante in F. C. Darnton.  
Melodie. James Lyon.  
September, 1898, contains—  
Reverie. J. P. Attwater.

Chanson Triste. A. J. C. Gidley.  
November, 1898, contains—  
Fantasia on the Tune "Stutgardt." Ernest H. Smith, F.R.C.O.

Andante. James Lyon.  
Berceuse. Arthur Berridge.  
January, 1899, contains—  
"Gospel." A Fantasy. J. P. Attwater.

Fughetta in D. Dr. O. A. Mansfield.

March, 1899, contains—  
March in E-flat. Cuthbert Harris, Mus. Bac.

Andante. James Lyon.  
May, 1899, contains—  
Allegro con spirito. Ernest H. Smith, F.R.C.O.

Andantino. James Lyon.  
Song without Words. Cuthbert Harris, Mus. Bac., F.R.C.O.  
July, 1899, contains—  
Melody. Cuthbert Harris, Mus. Bac., F.R.C.O.

March. Alfred H. Dudley, A.R.C.O.  
Andante Tranquillo. Arthur Berridge.  
September, 1899, contains—  
Spring Song. James Lyon.

Introductory Voluntary. C. Darnton.

### VOLUME V.

November, 1899, contains—  
Contemplation. James Lyon.

Andante Religioso. C. Darnton.  
Meditation. Arthur Berridge.  
January, 1900, contains—  
Berceuse. J. P. Attwater, F.R.C.O., L.R.A.M.

Adagio. E. H. Smith, F.R.C.O.  
March, 1900, contains—  
Andante con moto. Bruce Steane.

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